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INSCOM  
GRILL FLAME  
PROGRAM

SESSION REPORT

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CLASSIFIED BY: MSG, DAMI-ISH  
DATED: 051630Z JUL 78  
REVIEW ON: October 2000

ORCON

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION D-77

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on a target of interest to USI. ~~████████████████████~~ SG1A
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer. ~~████████████████████~~ SG1A
5. (S/NOFORN) This session was done concurrently with Session D-76.

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## SUMMARY ANALYSIS

## REMOTE VIEWING (RV) SESSION D-77

TIME

#66: This will be a remote viewing session for 1000 hours,  
10 October 1980.

Relax and concentrate now. Relax and concentrate. Focus your attention now on [REDACTED] whose picture I have shown you. Focus your attention solely and completely on [REDACTED]. Holding your focus in present time, right now, present time, locate [REDACTED]. Locate [REDACTED] now and describe his surroundings to me.

SG1A  
SG1A  
SG1A  
SG1A

PAUSE

+03

#07: I sense that he's, uh....he's somewhere within the, in this room, looking around for another...can't focus on him right now. I sense I'm, uh...several floors above...ground level.

#66: That's fine. Just relax and concentrate. Don't feel you have to report to me until you are sure that you have located him. I will wait.

#07: I see a bed over there.

PAUSE

+05

#07: I've got him in a...seated at a table.....shirt off....tired.... His face looks like...apartment rather than...rather than hotel...

#66: What is it you're experiencing that makes you say that?

#07: Decor...decor seems...extreme for...commercial... Seems more personalized.

#66: Describe the decor to me.

#07: Very busy paper on the wall, with predominantly blue, and some yellows or tans. There's a mixture of both...there's old picture frames that...fancy, but pieces of crystal that are graceful and modern.

#66: Tell me more about his immediate surroundings, directly close to [REDACTED]

SG1A

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+08        #07:    It seems, uh...not to be, not to be in street dress. Much more casual. Could, could, could be sleep attire. Sitting at...near left end of small table, maybe 5 by 3 feet...

I keep tryin' to make this a...kitchen or dinette, but I only see table, no tablecloth...table, some kind of Melomine product. I keep looking at his left hand for some reason. I feel he might be left handed.

+10        #66:    Sit down at the table with [REDACTED] Take a moment to relax and concentrate. Sit down at the table with [REDACTED] and then tell me more about your surroundings as you sit at the table with him.

SG1A  
SG1A

PAUSE

#07:    That fouled me up, the whole thing is changin'.

#66:    Just relax and concentrate and describe the scene to me.

#07:    Table is, appears to be brown rather than light tone... appears to be longer, and there's, uh...someone else at the table about....3 to 4 feet to his right. There's someone on my side, over there... But...feels like a fourth, uh, one, two, three...a fourth person is...someone in the vicinity where I am, which is roughly straight across from him. It's a brown table. The height is still...appear to be several floors up. Uh, I'm looking through a window, and I see light on buildings or something way over there.

#66:    Tell me about the room in which the table is located. Sit at the table and tell me about the room in which the table is located.

#07:    Where I'm sitting I'm facing a wall that has a...I think windows or openings of some kind. Forty-five degrees to my left straight ahead is a...I keep seeing straight through into another space, like there might be an opening or an "L" shape there that...like there's another space in there, another office...

+14        And straight, the end of the room to my right is a small standard...uh, it's about 35 inch wide door... There's a... tan....covering on the wall that is a...some kind of a, it's not paint, it's some kind of covering on the wall. Wains-coating up about four feet, three and a half, four feet... comes in a light brown. I'm, uh, somewhere, some reason I'm seeing a seven and a six, not necessarily in that order. And I saw the letter "G"...

#66:    Focus now on [REDACTED] and describe his activity to me.

SG1A

#07:    He...sitting very quietly with a pencil. Seems to be doodling,

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#07: uh, you know, uh... He...not committing himself, he's quite listening, almost sullen...not, not, not pleased with...somethin'..... Got a....grayish wool like material, uh...I guess it's a coat or jacket or somethin'...

SG1A

SG1A  
+18  
SG1A

#66: Move closer now to [REDACTED] Closer and closer now to [REDACTED] and ask [REDACTED] where he's located now. Ask [REDACTED] where he's located.

SG1A

#07: Just a minute.

PAUSE

#07: By god, he's shrewd. He's not even thinking about...present events...

#66: With what is he concerned?

#07: I'm sorry, what?

SG1A  
SG1A

#66: You say [REDACTED] is not concerned about present events. What is [REDACTED] primary concern?

#07: Thinkin' about...someplace outside this room...somewhat agitated...stalling..... Oh, I'm supposed to ask him where, where, where, where he is..... I'm seeing what looks like a....some eastern Mediterranean...but I don't think I got that from him.....

+24

That's funny, he won't look at ya... I'm gonna try again.

PAUSE

#07: God, he's like a wall....almost as if he's got no brain, he just.....

I'm having all kinds of trouble with this guy, but...I hit him several times, and I got a word. It makes no sense to me whatsoever. It does not agree with the imagery I had. I had a body of water that looked like somewhere near the eastern Mediterranean. I kept asking him where he was, and to give me something would identify. I got the word "frisco". I assume that's San Francisco.....

#66: Before you had stated that he was concerned so much about where he was now, that he was thinking of something else, another place.

#07: Yes, he was thinking of....of people, and, uh, wintertime. Someplace there was snow. I just assumed that it was, uh, either northern Europe, or, uh, Soviet Union in the winter-time. He seemed to be tryin' to appear obstinate...tryin' to wear somebody down, till they turned and made concessions to him.

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#07: But I feel he's...not in a position to assume that they will...seek a compromise with him. He's not very intuitive, but...has a strong, brutal, survival instinct...stubborn... There appears to be three different approaches, uh, ideas here. His is only one...and I don't know what it is.....

#66: All right, just relax and concentrate for a moment.....  
I want you to hold the picture of [REDACTED]  
I want you to hold his image in your mind now. Move through this facade of [REDACTED] move to [REDACTED] Move closer and closer and call him by his given name, and tell me more about his activity....

SG1A  
SG1A  
SG1A

#07: What's his given name?

+35

#66: [REDACTED]

SG1A

PAUSE

#07: I sense a...a strong relationship with, uh...engineering types...strong inquisitive, uh...interest...in things that look like they...very well machined. It looks like...has to do with some optics, at least I see...some optics...that could be a, that could be a...interpretation based on my personal interest, but...

#66: You were talking before about how stubborn he was and that there seemed to be three positions. Move back to those ideas and question Aleksey about this.

#07: Let's see, that's today, isn't it?

#66: Yes. His activity now.

#07: Okay. He's left the table. He's, uh...over near the wall.

PAUSE

#07: Has something to do with dissemination of, uh...of information, uh, approach, how it will be handled...how much, and ...two present, and what tack will be taken... Either something is going to appear in a publication or...something's gonna appear in publication, or...something that, that has already...been publicized... 'Trong, strong, strong concern about...the impact..... Have the feeling that the information is out, and there is concern for...redirecting interest, or...clouding the issue...deception...

+40

#66: Go now beyond his concerns and his emotions, beyond the deception to the core issue, and ask him to explain it to you.

PAUSE

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#07: He's, uh, thinking about the inside of a...some kind of big production plant in...heavy production, not, uh...not, uh...not the clean atmosphere you might expect with electronics or something. I'm seeing, uh...thought maybe I wandered, I don't know where I got this... I thought I got it from him, but...inside of a heavy production plant...noisy... It all, I...raw data without interpretation. I looked at the inside, it looked like a giant room, very high overhead, lights hanging down some distance from the ceiling, where I couldn't see the ceiling... Area broke up into corridors by bulk heads that stick up...6 to 10 feet, like production lines.

#66: Okay. So-

#07: I moved outside, and I could not see the buildin'. I, I, I don't know why.

#66: Okay. Refocus now. Refocus back on [REDACTED] Relax and concentrate while I turn the tape over. Refocus now on [REDACTED] and relax and concentrate while I turn the tape over.

SG1A  
SG1A

A very specific area of [REDACTED] present activity that we're interested in, very specific area. As you focus on [REDACTED] moving closer and closer to [REDACTED] ask him about his concerns with radio. Ask him about his concerns with radio.....

SG1A  
SG1A

#07: Okay....I started seeing all kinds of, uh, little items, which I assumed were components of some kind, but...then I got an image of a....like an inverted cone. It symbolized to me that he is concerned about, uh, what I would interpret to be something like down link, something beamed down... that all came from the...translucent inverted cone that I saw.....

Can only say that...concerned about incoming transmissions, at least I'm seeing it from the receiver end. Unless someone has got a giant antenna that...has whipped the scatter problems and focuses a very tight beam, because I'm seeing this energy column from the big end, which I interpret to be receiver end, or at least opposite the transmission end....

#66: What is the nature of this concern about this?

PAUSE

#07: There seems to be something about a....I don't know...something about a repetitious pulse that...has extreme variables for it's pulse. I don't understand that. I don't know if it's...continuous....continuous variables in...amplitude or frequency within each repeated pulse. I'm seeing...I'm seeing crude graphics...which....it's diagramed as a...a linear stack of cones, based to apex.

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#66: Okay.

#07: (Mumbling) curde mental graphics...no...no symbols for precise identification...mental concepts...

#66: All right.....

#07: One, two, three...I'm, uh.....looking at a graphic that looks like a...a stack of narrow wheels or something. There's, uh, looks like there of 'em about the same diameter then above that are some more that are slightly, uh, smaller diameter.... Oh...

#66: Are there any words associated with this?

#07: I was looking for words, uh...numbers, symbols, uh, anything that give me a clue. And I was just getting stuff almost like dumb doodles, a doodling feeling could account for the repetition. I don't know. No....looking for anything that ...give me precise identification.

#66: Okay. Let's approach the problem in a different way.

#07: I'll tell you what I'm lookin' at now is a...looks like a three foot crystal rod with gold or brass metal tips on it. Just wanna get rid of that. Go on ahead with your question.

#66: Okay. Rather than efforting the question of your imagery concerning words, I want you to let your imagery go and just relax and concentrate, and reach out and ask your greater self for an intelligence explanation of the imagery you've seen. Just ask that open space out ther in your mind, ask for an explanation of theimagery you've seen, and describe the answer to me.

PAUSE

#07: The variable is frequency..... With the results I been havin' I feel that this is...an effort to jam, scramble... or the reciprocal of that...to...descramble.....work through jam....

Wait a second. The strongest thing I get is that...extreme variables in frequency, changing in a relatively short time. I can't imagine what for...I kept getting flickers of... frequencies...so I determined that the area we're interested is at....extremely high frequency rather than extremely low.

+40

#66: Okay. I have no further questions now about the target. If there's anything you have to add before ending the session please do so now.

#07: I could not get a response, a recognizable response or contact with this individual.

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- #66: How do you feel about that?
- #07: I felt as though he was afraid someone in the room...he felt vulnerable to someone in the room and...was trying very hard to keep from telegraphing his intentions. It was almost like running up against an invisible wall. I...could not even get eye contact.
- #66: All right. Anything else?
- #07: All I could get when I would ask him questions was...vague, crude...not very well thought out imagery. That's, uh, about, uh, about it.
- #66: Okay, fine. Let's prepare to draw the images you've had then. Okay, now, uh, during the session time when I asked you to locate [REDACTED] uh, there were sev-, several opinions you had but you seemed to finally settle down on a room with a table and he was sitting at this table. Can you tell me something about this room here in this sketching?
- #07: Well, I thought there was a window or something that looked like a window, like a mural or something. How do you spell mural?
- #66: M-U-R-I-E-L, or something like that...
- #07: Um, there was tan wall with a wainscoating up about 4 feet, and it was darker at the bottom than it was at the top. Um...there was two big chairs over here. There was something in this corner over here somewhere, but I couldn't make out what it was. Uh, that's the upper right corner, piece of furniture or cabinet or something. There's a door to the right...
- #66: Mm-hmm...
- #07: ...there. Uh, this is the table where I felt he was sitting. I sat down in this position here-
- #66: Put an "X" by the chair where you sat.
- #07: Okay. He, he was in one, I felt I was in two-
- #66: Okay.
- #07: Three, four.
- #66: So you were in position two, then.
- #07: Yes, I was in position two...
- #66: Okay.

SG1A

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SG1A.

- #07: And I didn't get a chance to figure it out, but I felt that the fourth person was somewhere around where I was sitting, and this disturbed me, and I wanted to examine that, but some reason I kept concentrating on [REDACTED] and I never did figure out whether I was sitting on the guy, or just what was happening there.
- #66: Okay.
- #07: But there was someone real close, very, very close to me, extremely close. Uh, there was something looked like a desk over to my left, which I have indicated here. And there was some kind of a piece of furniture or something on the wall behind him. This is the area I said that I didn't know it was a big door, supposed to be a door there, looked like an open space or an "L" shape goin' back in there.
- #66: Okay, this is to the upper left of the page as we look at it then, a open space.
- #07: Mm-hmm.
- #66: Now you had some, you spent a considerable amount of time saying that this was a brown table that he was sitting at, it seemed to change from before.
- #07: Well, when I first had him I felt I was, when I was in a position of, let's say about five, and all I could see was- I wanna put a dotted line across here-
- #66: Mm-hmm.
- #07: I could see him and the corner of the table on the other side of the dotted line...and I guess because I saw an apartment I was trying to put him in a dinette or a kitchen or a dining room, um, and I thought the tones were lighter, and I thought the table was lighter in tone than it appeared later.
- #66: Okay, at that, at that time you were just focusing on him, and then I asked you to sit at the table. Is that when it changed?
- #07: When I s-, when I sat at the table it changed. I became aware that under my arms was brown.
- #66: Okay.
- #07: Uh, and then I became, I didn't see, but I became aware of a presence over to my left facing me, in the position of three. And I thought, uh-oh, maybe this place is full of people. And I started looking around, and I felt there was probably two more at the table, and I felt one was extremely close. I never examined any of these people, except I found, felt that one was in a dark colored garb, blue or blackish.

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#66: Okay.

#07: Uh, [REDACTED] I felt was in a thick material gray, wool like heavy textured...

SG1A

#66: Okay.

#07: Kinda sloppy. He later moved over to somewhere, first I saw him near the window I thought, and then I saw him kind of lounging with something like a magazine in a...in...in the chair to the left.

#66: Okay.

#07: I started examining, uh, what I thought was a carpet or something on a floor somewhere there, and I asked myself is that in this room, is that the other room, or where am I? And something happened, I never pinned it down.

Anything else?

#66: No, uh, there's no other drawings that I really need. Uh... how did you feel in contact with [REDACTED] Did you feel confident that the things that were going on while you-

SG1A

#07: No, some people I work close to I feel...so intact with I almost feel like I'm that person. I find myself wondering, you know, am I saying this, or is that person getting the information, or- it's so close I don't even know. This guy, like I was sitting and watching and observing and... trying to get through to him and getting no response whatsoever.

#66: Okay.

#07: I was getting mental images, but I didn't know whether they were mine or his.

#66: Okay. Do- do you sense a hostility on his part when you tried to penetrate him?

#07: I felt he more hostile than definitely on his guard against telegraphic gismos or feelings.

#66: Before the way you explained that to me...did you mean that he was on guard because of ther people in the room-

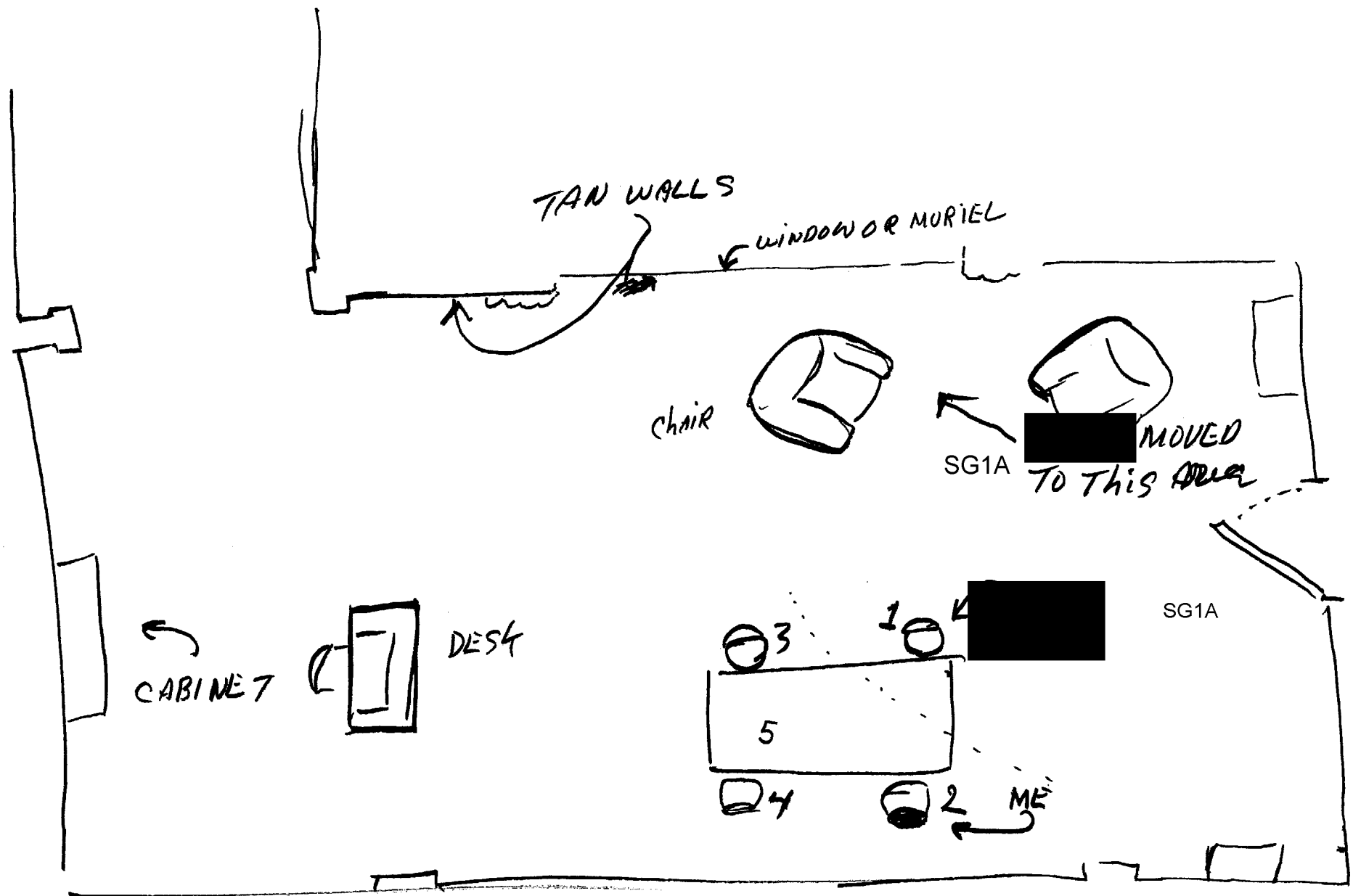
#07: Yes, I-

#66: -or on guard against you?

#07: I didn't think he, I, I don't think he ever knew I was there. And I can usually tell, but I didn't think he knew I was there. I felt he was on guard against them, and he was

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**TAB**



**TAB**

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION D-77

1. (S/NOFORN) Prior to the session the remote viewer was shown the attached photograph and told that the individual in the photo was named [REDACTED] but has called himself [REDACTED] for some twenty years. The viewer was told that his task would be to locate and describe this individuals surroundings.

2. (S/NOFORN) During the session the viewer was encouraged to elaborate on his perceptions as directed by the control analyst.

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